



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

GENERAL MEETING OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

DECEMBER 27-29, 1917

The Archaeological Institute of America held its nineteenth meeting for the reading and discussion of papers at the University of Pennsylvania, Philadelphia, December 27, 28, and 29, 1917, in conjunction with the American Philological Association, the American Historical Association, the Society for Biblical Literature and Exegesis, and the American Anthropological Association. Joint sessions for the reading of papers were held with these societies. The abstracts which follow were, with few exceptions, furnished by the authors.

THURSDAY, DECEMBER 27. 2.30 P.M.

Joint Session with the American Historical Association

Subject: Imperialism

1. Professor A. L. Frothingham, of Princeton, N. J., *The Cosmopolitan Religion of Tarsus and the Origin of Mithra.*

Tarsus, capital of Cilicia, at the gates of Asia Minor and Syria, is the ideal exponent of the cosmopolitan trend in the continuous life of the Mediterranean. Its legendary early foundation by a Hittite hero-god, Sandan, and its place in the Hittite Empire of the second millennium illustrate its fundamental Anatolian character. This was modified by the addition of a large early Hellenic colony, apparently Ionian, with traditions of foundation by Perseus. In the ninth century B.C. it came under Assyrian rule. Then for several more centuries it was the centre of a province of the Persian Empire; after which, under the Seleucid kings of the Hellenistic age, it was re-colonized with Dorian Greeks and Jews, from whose important colony came Paul of Tarsus. In this continuous history of some two thousand years while Tarsus never lost her Anatolian character she showed great hospitality to Greek ideas.

Tarsus worshipped the usual Hittite and Anatolian Triad: the Earth Mother-Goddess: the Sun Father-god; the young Son-hero-god. But as was the usual case, one of the three was selected as the patron god of the city. It was in this case the Son-hero. His name was Sandan. His symbol is the lion. The form in which he is worshipped at Tarsus is as the destroyer and re-creator. The central act of his cult is his self-immolation each year on a sacred pyre. The Greek element in Tarsus found the equivalent to Sandan in

their own Heracles blended with Perseus. This fact conversely sheds a light on the conception of Sandan. This much is a recognized fact: What I particularly aim to prove in this paper is: (1) That the killing of Medusa by Perseus was considered by the Greeks of Tarsus and Asia Minor as the equivalent of the sacrifice of Sandan. (2) That the sacrifice of the Divine Bull by Mithra was regarded by the Persians of Tarsus and elsewhere as also corresponding to the sacrifice of Sandan. Both these scenes appear on the coins of Tarsus. (3) That the scene of the Lion slaying the Bull, which is the coat of arms of the city, is also and primarily the emblem of the sacrifice of Sandan. Whatever may have been the primitive naturalistic meaning of the lion slaying the bull, it was never a mere animal fight, but always symbolic and religious. At a very early date it took an astrological meaning. The bull, "author of creation and resurrection," was killed by the Solar lion, representing the intense and finally the destructive heat of the sun. Perseus, the Destroyer, was called the winged lion, and Mithra as slayer was the lion, and merely takes the place of the lion on the back of the bull as an anthropomorphic substitute.

The second part of the paper treats of: (1) the Slaying of Medusa as the beginning of creation and immortality; and (2) the origin of Mithra in the Babylonian myth of the hero Gilgamesh.

My theory that Medusa was a form of the Mother Goddess acted upon by the powers of the sun was proved correct by the discovery of the archaic Corfu pediment; and the gorgoneion as a sun emblem is now recognized in France and Germany. The children of Medusa, Pegasus and Chrysaor, are symbols of the two elements of moisture and heat, water and fire. The idea of decapitation of a deity as the source of immortality in the world is early Babylonian.

The Babylonian epic of the hero-god Gilgamesh and his labors is recognized as the prototype of the Heracles myth. Both are solar and their labors are in the end zodiacal. Mithra also had his labors, also astrological, not clearly interpreted as yet. Perseus, in his labors was an understudy of Heracles. So it is natural to find that Sandan = Heracles-Perseus = Mithra = Gilgamesh. A small group of early Babylonian cylinders represents Gilgamesh not only as slaying the bull in nearly the same attitude as Mithra, but as part of a scene of fertilizing the earth with heavenly rains under the direction of the Sun-god and the Rain-goddess, which clarifies the Mithraic idea of the bull sacrifice along the very lines of Persian texts. This connection is fundamental in estimating the origins of Mithraism, which have been shrouded in mystery. Babylonian influence has been admitted only as a late element in the elaboration of the system under astrological influence about the sixth century B.C. My contention is that the type of Gilgamesh, first hero and king, then god, created before 2000 B.C., is in every way the original source of Mithra and corresponds also to Sandan. In all these cases the god is friendly with or embodied in the divine bull before the cosmic moment for the sacrifice arrives. The bull represents the life of each springtime as well as the creation of life, and the lion represents both the forcing and the desiccating powers of the sun. This was later embodied in the zodiacal signs of Taurus (April-May) and Leo (July-August).

No other archaeological papers were read at this session.

FRIDAY, DECEMBER 28. 9.30 A.M.

1. Miss Gisela M. A. Richter, of the Metropolitan Museum, New York, *What an Archaeologist can Learn at a Modern Pottery School*.

This paper endeavored to show how much an archaeologist can learn about Greek vases in a modern pottery school. The school visited was the New York State School of Clay-Working and Ceramics, in Alfred, N. Y., under the directorship of Professor Charles F. Binns. The processes in use today for wheel-made pottery were first reviewed, and Greek vases were then examined from the potter's point of view. This examination showed that the modern and ancient techniques were essentially the same, and that Athenian black-figured and red-figured vases were both "thrown" and "jiggered." It is to this process of "jiggering" that the precision and finish of Athenian vases of the sixth and fifth centuries are due. Lack of familiarity with the technical processes of pottery was shown to have led to many mistakes in archaeological accounts of this subject. Several new interpretations of scenes showing potters at work were suggested.

2. Professor Walton B. McDaniel, of the University of Pennsylvania, *The So-called Bow-puller*.

This paper is published in full in this number of the JOURNAL.

3. Professor Elizabeth H. Haight, of Vassar College, *An Inspired Message in the Augustan Poets: Apollo, the Sibyl, and the Imperial Theme*.

No abstract of this paper was received.

4. Professor David M. Robinson, of Johns Hopkins University, *A Cylix in the Style of Duris*.

This paper will be published in full in a later number of the JOURNAL.

5. Miss Cornelia G. Harcum, of Vassar College, *A Study of Dietetics among the Romans*.

No abstract of this paper was received.

6. Dr. Stephen B. Luce, of the University Museum, Philadelphia, *A Group of Etruscan Antefixes from Cervetri*.

This paper discusses a collection of archaic antefixes, discovered at Cervetri, and obtained for the University Museum in 1897. It attempts to date them on the evidence furnished by the style, and calls attention to similar examples in the British Museum, the Museum of Berlin, the Glyptothek Ny-Carlsberg, and the Metropolitan Museum in New York. This paper treats only the archaic antefixes from Cervetri; the other examples from this site will be discussed later. The paper will be published in the *Museum Journal* of the University Museum, Philadelphia.

7. Mr. Charles Henry Hart, of New York, *The Genesis of Painting in North America*.

No abstract of this paper was received.

FRIDAY, DECEMBER 28. 2.30 P.M.

Joint Session with the Society for Biblical Literature and Exegesis

1. Professor George A. Barton, of Bryn Mawr College, *The Identification of a Portrait Statue of a Semitic Babylonian King*.

Dr. Edgar J. Banks in his *Bismya, the Lost City of Adab*, p. 256, publishes a picture of an alabaster head of a Semite which he found in the temple Emakh at Adab. The paper argued from the similarity to known portraits of Manishtusu and Naram-Sin, as well as from archaeological evidence of his work at the temple, that probably the head is a portrait of Shargalisharri, the successor of Naram-Sin. Other possibilities were considered and shown to be less probable.

2. Professor Warren J. Moulton, of Bangor Theological Seminary, *A Greek Inscription from Namroun*.

No abstract of this paper was received.

3. Professor Charles C. Torrey, of Yale University, *Certain Details of Decorative Design in the Art of Western Asia*.

Interesting illustration of the persistence of artistic motives, even when transplanted far from the land of their origin, is afforded by the history of certain decorative details which are chiefly familiar to us in Byzantine and early Mohammedan architecture. The following motives, conventionally employed in the decoration of gateways, are familiar both in the ruined edifices of Western Asia and in the Christian architecture of mediaeval Europe: The two-headed "Hittite" eagle, the sacred tree, intertwined dragons, and other strange creatures, originally mythological, treated in a decorative way and commonly arranged symmetrically. Especially noticeable are certain typical lions, sometimes appearing in pairs, the tail of one ending in a bird's head, and of the other in an ornamental knob; also a beast (often composite) with a pointed or griffin-like snout. These gateway decorations are all found in the art of Mesopotamia and Eastern Asia Minor as early as the time of the Assyrian ascendancy. They were adopted and extensively used by the Byzantine artists, and thus passed over into architectural decoration especially in the mediaeval Italian churches.

4. Professor Kemper Fullerton, of Oberlin Theological Seminary, *A Note on Nehemiah 12:30 (Nehemiah's Procession)*.

No abstract of this paper was received.

5. Dr. John Shapley, of Brown University, *The Dedication of a Syrian Church*.

The purpose of this paper was to call attention to some literary sources for the study of Syrian Christian architecture: the Apostolic Constitutions, the Testament of Our Lord, and Balai's Hymn on the Dedication of the Church at Chalcis. It will be published in a more complete form.

6. Professor Albert T. Clay, of Yale University, *A Short Greek Inscription from Babylonia*.

No abstract of this paper was received.

SATURDAY, DECEMBER 29. 9.30 A.M.

Joint Session with the American Anthropological Association

1. Miss Georgiana G. King, of Bryn Mawr College, *Three Unknown Churches of Spain*.

This paper will be published in full in a later number of the JOURNAL.

2. Professor A. L. Frothingham, of Princeton, N. J., *The Footgear of Immortality in the Redating of Roman Sculptures*.

A fact not known to archaeologists is that Etruscan and Roman art reserved a certain special kind of footgear for figures representing persons that are not mortals, or not at the time living in our mortal world. It is given to gods, to genii, demons, personifications and other allegorical figures, and to human beings represented after death. It is the footgear of the superman. It is a high leather boot, usually with a heavy long *revers*, decorated with the paws and heads of the wild animals from whose skins the boots are made. On the Etruscan funerary urns and sarcophagi the numerous demons and genii nearly always wear these high boots: the hammer demons, snake demons, torch demons, the genii of death and immortality, and the genii of the deceased and of the grieving family. Rome inherited the idea from Etruria. Often the deceased was represented twice on his urn or sarcophagus: once as a mortal and once as an immortal after death. In the first case he is given the ordinary footgear: in the latter the footgear of immortality of the heroized dead. It follows, then, (1) that by this means mortals may be distinguished from immortals; (2) that it can be shown whether or not the statue of a Roman emperor was executed during his lifetime; (3) in the case of certain monuments we can now tell whether they were built or completed before or after the death of the emperor to whom they are dedicated. Thus the wonderful triumphal arch at Beneventum was finished after Trajan's death, and the famous battle reliefs of Trajan used in the arch of Constantine must have belonged to a posthumous Parthian arch of Trajan hitherto unknown. In both cases the emperor Trajan wears the footgear. In the Parthian triumph, the ashes of the dead emperor headed the triumphal procession, on the return of the army from the East; hence the sculptor represented Trajan entering Rome with the footgear of immortality.

3. Professor A. L. Frothingham, of Princeton, N. J., *The Wheel of Life and the Story of Myrtilus*.

The editor of the corpus of Etruscan funerary urns, Dr. Körte, interprets a large group of sculptured scenes in which there is a detached wheel held by a central figure, as representing the death of Myrtilus. This young charioteer of King Oenomaus betrayed his master in his death race with Pelops who was carrying off Hippodameia, the daughter of Oenomaus. He tampered with one of the chariot wheels which came off so that Oenomaus was thrown and killed, instead of Pelops. But Pelops, knowing that Myrtilus was himself in love with Hippodameia, on the return trip cast him over a cliff into the sea. In several vase paintings of the South Italian school of a funerary character this story is worked into the scenes depicted. The connection of the wheel with death was too obvious to be missed. But to extend this connection of the scenes on the Etruscan urns and other groups of scenes in which a wheel is introduced and to call them representations of the Death of Myrtilus, an identification which is generally accepted in the archaeological world, is an entire mistake. The central idea associated with the wheel is that it is the Wheel of Life. It is often thought of as the Sun Wheel, because the sun gives life in its course across the heavens. The symbolism is unquestioned. A point I wish to prove is that the wheel represents *this mortal life*. In this group of Etruscan sarcophagi there is no question of Myrtilus or of the death of Myrtilus. In any event the wheel as connected with Myrtilus does not symbolize his own death at all but the death of Oenomaus! And when Myrtilus is represented with the wheel in the South Italian vases, he is given merely as illustrating the Wheel of Life symbolism: in other words as subsidiary. But on the urns he does not even appear. The deceased, with one knee on the altar, is holding desperately to the wheel of his mortal life: but it is being wrested from him by a female demon, while a male genius slays him with a sword. He thus passes from what the Orphic texts call the sorrow-giving troublous wheel of mortal life to life immortal in the bosom of mother Persephone. There is no mythology on these urns: merely a representation of the passing of the soul from one kind of life to another. So on several South Italian vases, especially those where Persephone and Hades are judging the souls of the departed, the suspended wheels that one sees are emblems of mortal lives cut off and to be judged. Wherever the wheel appears it symbolizes a lost mortal life. In the wonderful scene of the blind Polymestor, groping forward with hands extended, the two wheels that flank him represent his two sons who were killed to expiate his crime. All this also is my proposed interpretation. The error of reading a scene of Greek mythology (Myrtilus) into what was really a scene in the life of the person buried in the urn, illustrates a fundamental and general error in the interpretation of Etruscan and Roman funerary monuments. The connection with the life of the person, which is the important fact, has never been properly understood, nor the mythological scenes placed in their proper subordinate position.

4. Mr. L. D. Caskey, of the Museum of Fine Arts, Boston, *The Figures in the Wings of the Ludovisi Relief and its Counterpart in Boston*.

This paper will be published in an enlarged form in a later number of the JOURNAL.

5. Dr. J. Walter Fewkes, of the Smithsonian Institution, *Prehistoric Castles and Towers of our Southwest*.

This paper will be published in full in *Art and Archaeology*.

6. Mr. Leicester B. Holland, of the University of Pennsylvania, *The Horseshoe Arch in Northern Spain*.

This paper will be published in full in a later number of the JOURNAL.

7. Professor J. C. Hoppin, of Bryn Mawr College, *Some Unpublished Greek Vases in an American Collection*.

The vases acquired by me during the years 1894-1900 are for the most part now in Pomfret, Connecticut, though a dozen of the best specimens are on loan in the Boston Museum of Fine Arts. They include examples of almost every kind of Greek vase from Mycenaean times to the late fourth century. The best are: a Chalcidian column-crater; a Corinthian cylix with cover with decoration on interior, exterior, and cover; a black-figured lecythus with a quadriga; two black-figured cylices of the "Kleinmeister" type; two red-figured cylices of the Epictetan cycle; a column-crater somewhat akin to the early period of Euphronios' activity; an unsigned cylix by Duris, a cylix by the Penthesilea Master; two stamni very similar in style to the work of the Achilles Painter, though perhaps not actually from his hand; and several red-figured vases of different shapes. Among the latter may be mentioned a pelice having a representation of Heracles carrying two wine jars on a pole over his shoulder (in similar attitude to the figure on the Selinus metope) on the obverse, and on the reverse a Satyr wearing skirts drawing water from a well-sweep, perhaps the most complete specimen of that object on any vase painting.

8. Miss Fern Helen Rusk, of New York, *An Unpublished Madonna by Lambert Lombard*.

Very few extant paintings are attributed to the once-famous Lambert Lombard, and none of those that art critics have assigned to him are attested either by autograph or contemporary records. This condition gives a very elusive character to the study of the master's work and renders especially important the presentation of a hitherto unnoticed painting by the artist, signed and dated. The painting in question is in the Brown University collection. It is in oil on panel (27 by 21 in.) and represents the Madonna enthroned with a landscape at the sides. The signature and date, "L. Lom., 1557," are inscribed on the marble floor in the lower left corner of the panel.

In this well-preserved panel we have a valuable touchstone for the various attributions that have been made to Lombard. By comparison with it the attribution of "Christ Taking Leave of His Mother" in the Glasgow Art Gallery is confirmed and that of the "Adoration of the Shepherds" in the Imperial Gallery of Vienna refuted. It is to be hoped that the signed Madonna

will also be the means of restoring other Lombards now ascribed to different masters, to their rightful owner. A promising field for this study is to be found in some of the Madonnas vaguely attributed to Mabuse, with whom Lombard was for some time closely associated. Particularly, two examples, one in the Glasgow Art Gallery, the other in the Prado, may be reasonably assigned to the painter of the Brown University panel.